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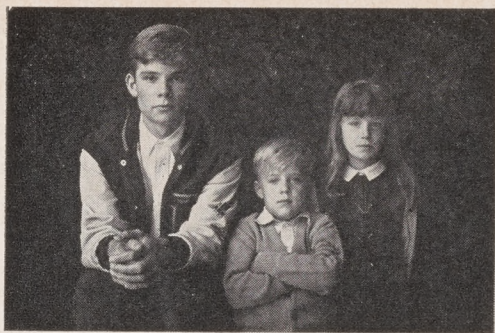
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MAGAZINE

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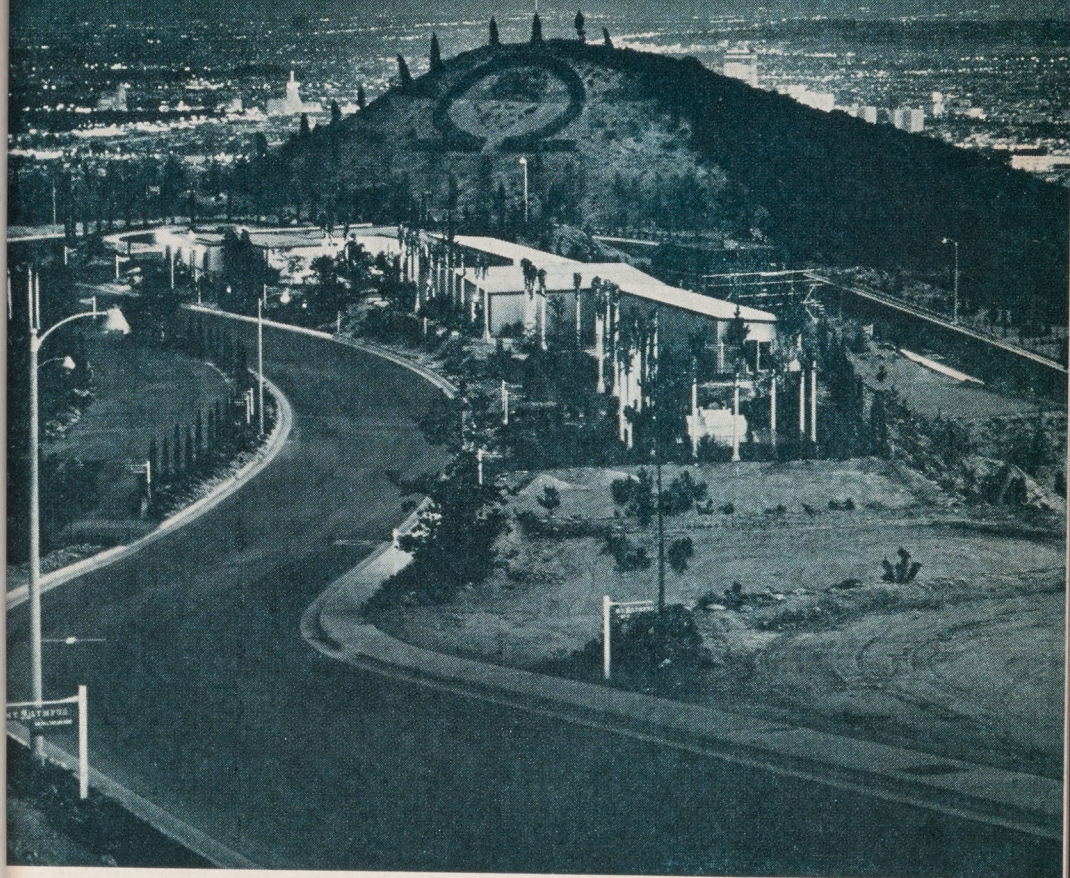
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GLITTER, GLAMOUR and GAIETY, will be in order again this season as Carriage Clubs throughout the Southland plan festive summer parties climaxed by outstanding musical programs at Hollywood Bowl.

As one of the most active groups of the Bowl Volunteers, the Carriage Club Committee is headed this year by Mrs. Robert Sides and Mrs. Harry Laughlin who work closely with chairmen of many clubs in outlying communities.

A typical Carriage Club evening begins with a gay dinner party at a restaurant or country club, or sometimes with a picnic supper. The festivities continue with the camaraderie of traveling to-

gether, Bus-to-Bowl, for an evening of musical magic by starlight.

The Carriage Club serves many purposes in Southland communities. In bringing friends together for an evening of fun, it provides a social outlet for many who might not otherwise attend concerts in the world's most beautiful amphitheater. At the same time, it is an ideal way for a large group to get to and from the Bowl with the greatest of ease.

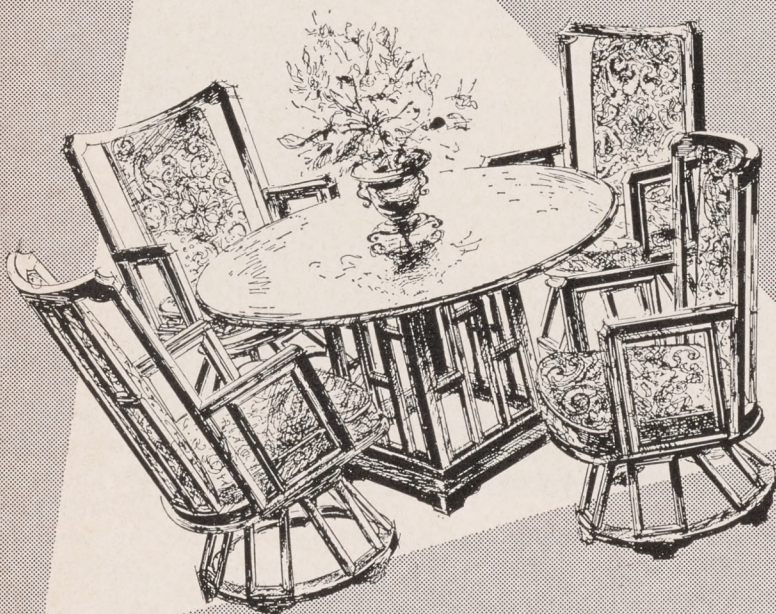
Since its inception more than ten years ago, the Carriage Club has gained momentum as more and more Southland residents make "coming to the Bowl" a must on the summer social calendar.

—W.H.

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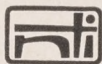
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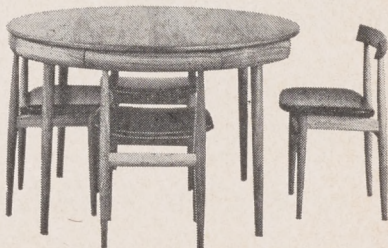
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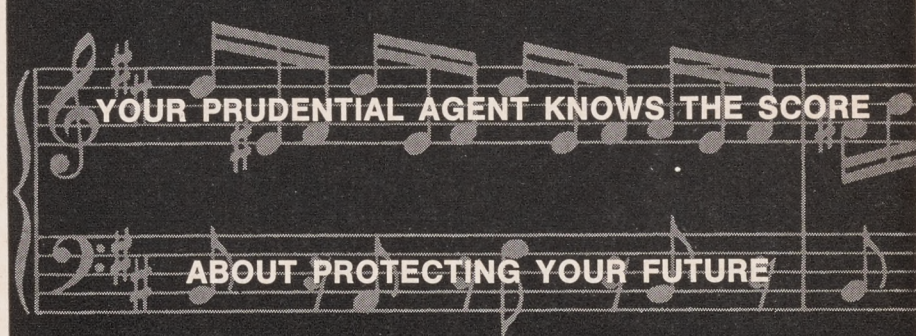
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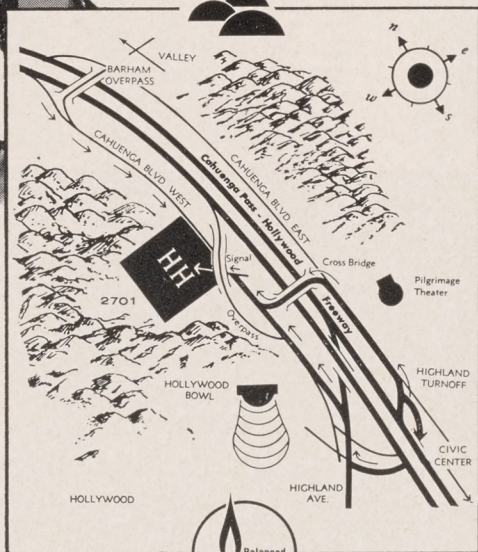
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This week the Hollywood Bowl welcomes various community groups which have made arrangements through their Volunteer Committees listed below to attend concerts.

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Hollywood Bowl Association also welcomes the following groups. We appreciate your interest and hope you will return for another evening of music under the stars at Hollywood Bowl.

California State Teachers' College at Fullerton

Los Angeles Opera Associates

United Synagogue Youth

Women's University Club

If your group does not appear in this listing, we apologize for its omission. However, we are unable to include names of groups received after our printing deadline. We hope you enjoy the concert and will return to Hollywood Bowl — soon and often.

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"Sunday at the Bowl" quickly has become "a must" for the whole family since it began last June. Picnics, music and a splendid exhibition of paintings, sculpture and photography are there for the asking. Thousands have taken advantage of this sunlit recreation at no admission charge.

Co-sponsored by the Hollywood Bowl Association and the County of Los Angeles Department of Parks and Recreation, "Sunday at the Bowl," in addition to art, has provided a pleased audience for hundreds of our non-professional musicians and singers. It all adds up to an ideal day, and we invite you to enjoy it, too, if you haven't already.

This week, the paintings of Ralph Massey, Michael Tate and for the second time, Don Shreves, are on exhibit on Tuesday, Thursday and Saturday evenings. These artists were selected at the third exhibition in June as the best of "Sunday at the Bowl." They were judged by Lydia Hernandez, art teacher who maintained an art studio for 25 years in China; Thelma Cardin, teacher and holder of numerous art awards, and Catherine Jackson who is a harpist as well as an artist.

Next Sunday, the musicians and singers entertaining at "Sunday at the Bowl" will be the Long Beach Jr. Concert Band, James E. Son, director; the Hollywood High School Theatre Arts Workshop, presenting orchestra music, modern dance and drama, and the Harold Johnson Sextet and The Voice, jazz combo. The music portions of the program begin at 1 p.m.

ON THE CITY CALENDAR...

The Los Angeles Bureau of Music, Department of Municipal Art, second CONCERT ON THE GREEN at Barnsdall Park this Sunday afternoon, July 24, at four-thirty, will present the Los Angeles Brass Society, under the direction of Dr. Lester Remsen. Dorothy Remsen, harpist, is featured.

The program includes works by Bach, Johann Pezel, Donizetti, Victor Ewald and two Los Angeles resident composers, William Schmidt and Rayner Brown. This 5th Annual Outdoor Chamber Music Festival will continue through October second. Barnsdall Park is located on Hollywood Boulevard, just one block west of Vermont. The public is cordially invited to attend.

Visual and performing arts combine in the 14th Annual All City Outdoor Art Festival continuing at Barnsdall Park, Hollywood Boulevard, one block west of Vermont, through July 24, from 1 a.m. to 7 p.m. daily. Presentation of awards will be the high point for winning artists Saturday, July 23 at 3 p.m. A Mexican Tipica Orchestra will perform Saturday from 1 to 3 p.m. On Sunday the 24th, the Angeles Band is scheduled from 1 to 3 p.m., the Los Angeles Shakespeare Repertory Company from 3:15 to 4:15, and the Los Angeles Brass Society from 4:30 to 6:00. Both Saturday and Sunday, frequent performances of the Popcorn Marionette Theatre will intrigue the youngsters.



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TUESDAY "Symphonies Under the Stars"

- July 19 Opera d'Italia
THOMAS SCHIPPERS
ROBERT MERRILL, Baritone
GIANNA D'ANGELO, Soprano
- July 26 CARLOS CHAVEZ
GARY GRAFFMAN, Pianist
- Aug. 2 KIRIL KONDRASHIN
VAN CLIBURN, Pianist
- Aug. 9 ROMANIAN FOLK BALLET
Also on August 1, 3, 5, 6, 7, 8 & 10
- Aug. 16 ANDRE PREVIN
PETER SERKIN, Pianist
- Aug. 23 SIXTEN EHRLING
MARY COSTA, Soprano
- Aug. 30 HENRY LEWIS
MARILYN HORNE, Soprano

THURSDAY "Symphonies Under the Stars"

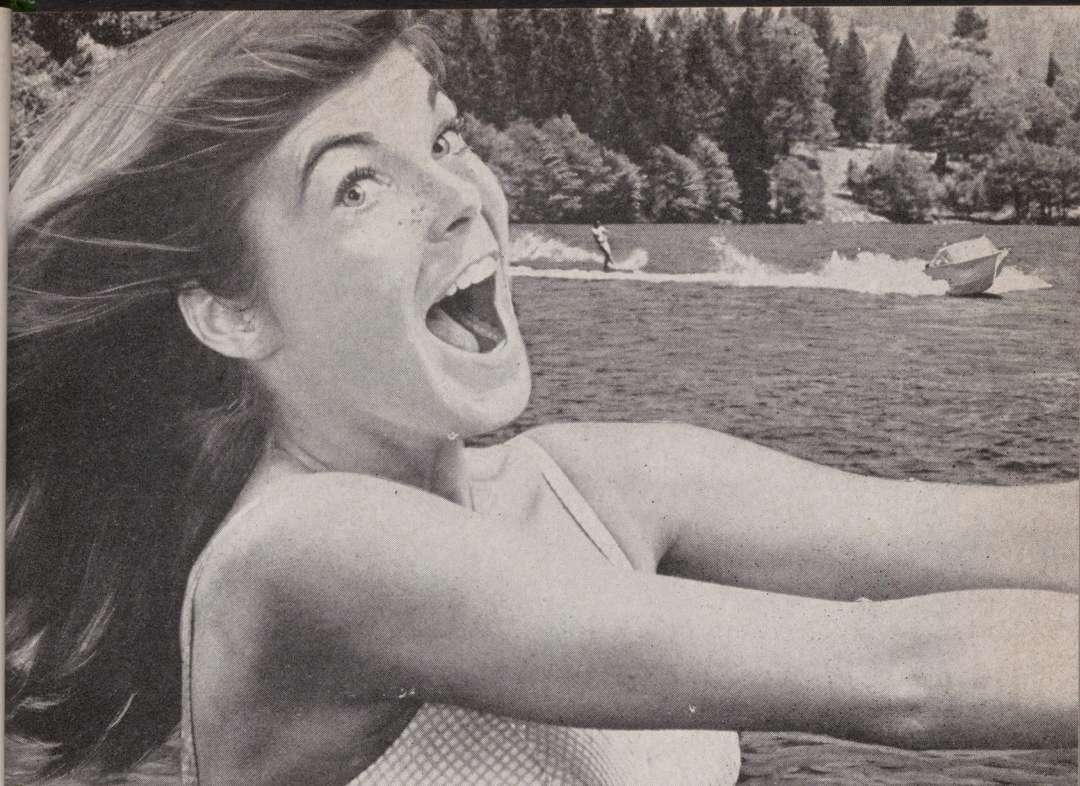
- July 21 American Program
THOMAS SCHIPPERS
ANDRE WATTS, Pianist
- July 28 Spanish Promenade
ANDRE KOSTELANETZ
PHYLLIS CURTIN, Soprano
- Aug. 4 KIRIL KONDRASHIN
LEONTYNE PRICE, Soprano
- Aug. 11 Sounds of Guitars
LALO SCHIFRIN/THE ROMEROS
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LAURINDO ALMEIDA
LOUIS BELLSON, Percussionist
- Aug. 18 Viennese Program/ANTON PAULIK
HILDE GUEDEN, Soprano
WALDEMAR KMENTT, Tenor
- Aug. 25 DUKE ELLINGTON
His Big Band and the
Los Angeles Philharmonic Orchestra
- Sept. 1 FESTIVAL POLYNESIA!
Also on Aug. 31 & Sept. 2 & 3

FRIDAY Specials

- July 29 International Promenade
ANDRE KOSTELANETZ
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FONTES ROCHA
CASTRO MOTA
RAUL FELIPE NERY
JOAO MANUEL PINA
Guitarists
- Aug. 5 ROMANIAN FOLK BALLET
Also on Aug. 1, 3, 6, 7, 8, 9 & 10
- Aug. 12 FOLK NIGHT
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JOSH WHITE
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- Aug. 26 THE BOWL GOES LATIN
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- Sept. 2 FESTIVAL POLYNESIA!
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SATURDAY "Pop" Concerts

- July 23 P.D.Q. BACH
PETER SCHICKELE
- July 30 International Promenade
ANDRE KOSTELANETZ -
Repeat of July 29
Same artists and program
- Aug. 6 ROMANIAN FOLK BALLET
Also on August 1, 3, 5, 7, 8, 9 & 10
- Aug. 13 ARTHUR FIEDLER
EARL WILD, Pianist
- Aug. 20 Winners of 1966 International
Tchaikovsky Competition
- Aug. 27 Rodgers & Hammerstein Night
JOHN GREEN
JEAN FENN
RICHARD FREDRICKS
KATHERINE HILGENBERG
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ROGER WAGNER CHORALE
- Sept. 3 FESTIVAL POLYNESIA!
Also on Aug. 31 & Sept. 1 & 2



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by JOANNE JUBELIER

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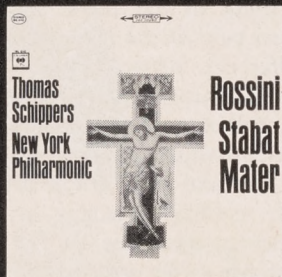
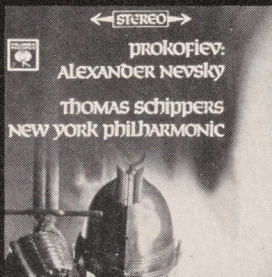
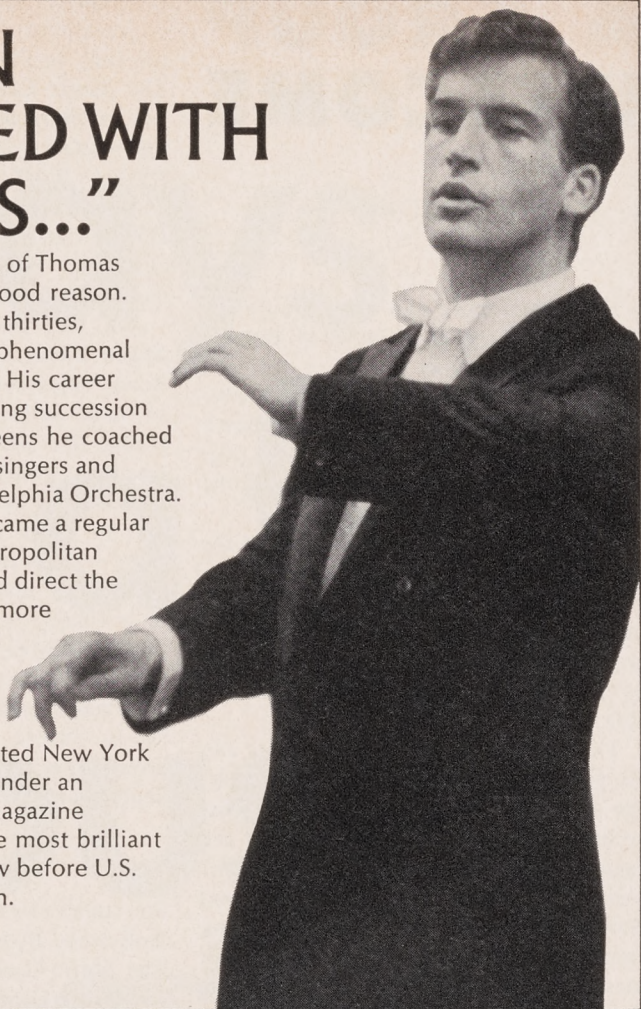
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wrote a leading critic of Thomas Schippers. And for good reason. Schippers, still in his thirties, has proven himself a phenomenal American conductor. His career has been an astonishing succession of triumphs. In his teens he coached Metropolitan Opera singers and conducted the Philadelphia Orchestra. In his twenties he became a regular conductor at the Metropolitan and helped found and direct the Spoleto Festival. For more than a decade he has led the principal symphony orchestra of the world, including the celebrated New York Philharmonic. No wonder an important national magazine describes him as "the most brilliant young conductor now before U.S. audiences." Just listen.



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JAMES GUTHRIE, Director of Youth Concerts

Symphonies Under the Stars

TUESDAY, JULY 19, 1966 AT 8:30 P.M.

THOMAS SCHIPPERS, *Guest Conductor*

ROBERT MERRILL, *Baritone*

GIANNA D'ANGELO, *Soprano*

DURANTE

Concerto Grosso No. 1 in F minor

ROSSINI

Selections from *The Barber of Seville*

Overture

Largo al factotum

ROBERT MERRILL

Duet: Dunque io son

ROBERT MERRILL and GIANNA D'ANGELO

INTERMISSION

VERDI

Selections from *Rigoletto*

Duet: Deh non parlare al misero

ROBERT MERRILL and GIANNA D'ANGELO

Caro nome

GIANNA D'ANGELO

Cortigiani, vil razza dannata

ROBERT MERRILL

Duet: Si, vendetta

ROBERT MERRILL and GIANNA D'ANGELO

VERDI

Overture to *La Forza del Destino*

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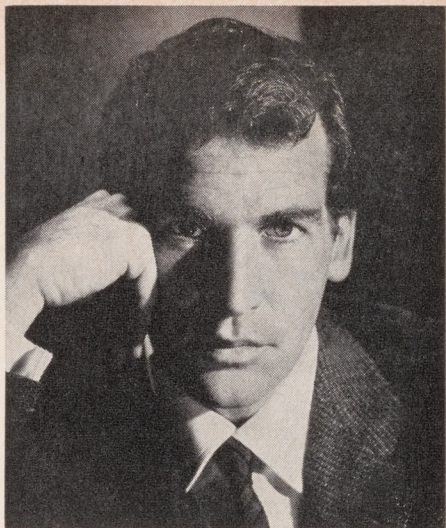
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THOMAS SCHIPPERS, one of the most glamorous conductors currently occupying the world's podiums, commutes regularly between the Metropolitan Opera in New York and La Scala in Milan. When the Met moves into its elaborate new quarters at Lincoln Center next September, Schippers will be on hand to conduct the world premiere of Samuel Barber's *Antony and Cleopatra* — an event of glittering importance.

In the course of his career, the young maestro has been responsible for many world premieres and revivals of neglected works. Among them have been Menotti's *Saint of Bleeker Street*, Barber's *Andromache's Farewell*, Rossini's *Il Conte Ory* and Donizetti's *Duca d'Alba*. He appears frequently with the major orchestras in the United States, Canada, South America and Europe, and has conducted in the U.S.S.R. where he led the New York Philharmonic in several concerts of its Russian tour. For the past eight years he has been both artistic director and conductor of the famous Spoleto Festival in Italy, where last summer he ventured even further into the operatic field by staging his first opera, Verdi's *Otello*.

Born in Michigan, Schippers began studying piano at the age of four and played before an audience for the first time at six. At fifteen, he went to Phila-

delphia with a scholarship to the Curtis Institute of Music and three years later walked off with second place in the Young Conductors contest sponsored by Eugene Ormandy, in spite of having had no previous conducting experience. He made his professional debut in 1950, conducting Menotti's *The Consul* on Broadway, and thereafter joined the New York City Opera. In 1955, at the age of twenty-five, he made his Metropolitan Opera debut, leading a production of Donizetti's *Don Pasquale*.



GIANNA D'ANGELO, though already famous in Europe, was little known in the U.S. when she made her brilliant Metropolitan Opera debut in *Rigoletto* during the 1962-63 season. Her subsequent appearance in *Lucia di Lammermoor* served to cement her reputation as an outstanding coloratura. Since then she has added many glittering roles to her Met repertory — such as Amina in Bellini's *La Sonnambula*, Norina in Donizetti's sparkling opera buffa *Don Pasquale*, the difficult Zerbinetta in Strauss' *Ariadne auf Naxos*.

In addition to her Met assignments, Miss D'Angelo has also sung at almost every important opera house in America and throughout Europe. She has appeared at the Wiesbaden Festival, Rome's

Teatro della Opera, Lisbon's Sao Carlos, Copenhagen's Tivoli Gardens, and in recent seasons has travelled to the Glyndebourne Festival, Brussels' Theatre Monnaie, the Palermo Opera, and the Piccola Scala of Milan. Two years ago she was the biggest success of the season at Rio de Janeiro's Municipal Opera and was invited back in 1965 to celebrate the city's fourth centenary.

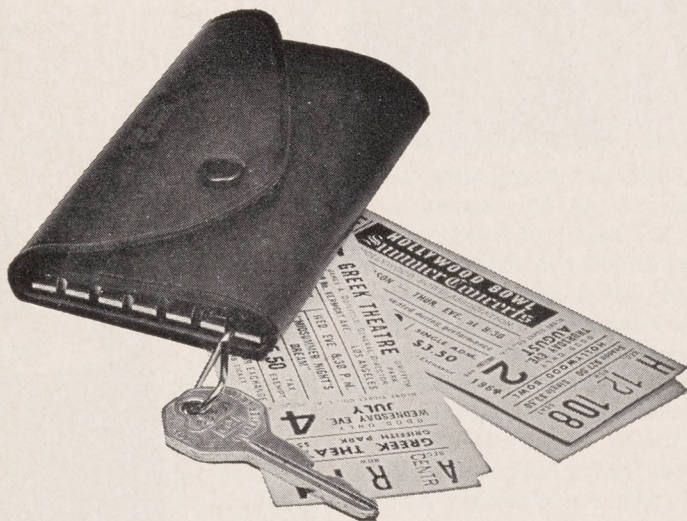
Born in Hartford and reared in Bristol, Connecticut, Miss D'Angelo began vocal studies with Hazel Porter Snow and later enrolled at the Juilliard School of Music. She worked intensively with Giuseppe de Luca until his death in 1950, when she went to Italy to complete her studies with the famous coloratura Toti dal Monte. The young soprano made her debut in 1954 as Gilda at Rome's Baths of Caracalla — a performance which led to many engagements with Europe's great companies. Her American debut came in 1959 with the San Francisco Cosmopolitan Opera in *Lucia di Lammermoor*.



ROBERT MERRILL, celebrated baritone star of the Metropolitan Opera, has appeared on the operatic stage, in motion pictures, on television and radio. In addition to singing in solo recitals, with the country's leading orchestras, and at sum-



One thing leads to another



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mer festivals, he is a frequent performer on The Bell Telephone Hour, the Jack Paar Show, and the Tonight Show.

Born in Brooklyn, Merrill studied voice as a teenager and travelled the Catskills Borscht Circuit as singer and straight man to such comedians as Danny Kaye, Red Skelton, and the Three Stooges. In 1945 he accomplished his long-cherished purpose of invading the operatic field by winning the Metropolitan Opera's Auditions of the Air, as well as a contract with RCA Victor.

Merrill's progress at the Metropolitan was amazingly rapid. He began with leading roles and in his years with the company he has always enjoyed the position of top baritone. Critics have praised his booming, dramatic voice in such diverse roles as Escamillo in *Carmen*, Figaro in *The Barber of Seville*, Rigoletto, Tonio in *Pagliacci*, Rodrigo in *Don Carlo*, Count di Luna in *Il Trovatore*, and others.

The baritone has been so busy with American commitments that it was only in 1961 that he was able to make his European debut in Venice's La Fenice Theatre as the elder Germont in *La Traviata*, with Anna Moffo. Since that time he has returned regularly to Europe, particularly Italy, where many of his recordings are made.

Merrill is married to the former Marion Machno, a concert pianist and Juilliard graduate. They have two children — a boy, ten, and a girl, nine — who recently made operatic debuts in a Met production of *Turandot*.

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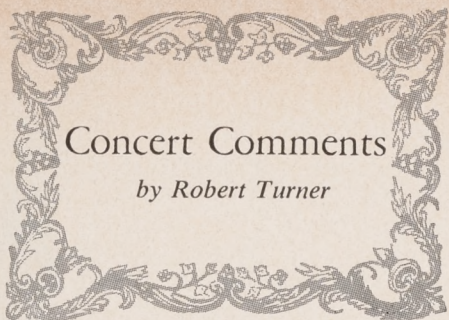
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Concert Comments

by Robert Turner

Tuesday, July 19, 1966

CONCERTO GROSSO NO. 1 IN F MINOR

Francesco Durante (1684-1755)

Antonio Vivaldi (1678-1741), a Venetian, is widely regarded as Bach's Italian counterpart; but there are some — Thomas Schippers among them — who consider the less-known Neapolitan Durante more worthy of the title.

Durante, primarily a church composer, led an industrious life. He was the pupil of Alessandro Scarlatti, and succeeded Scarlatti as head of the Conservatorio di San Onofrio. Among Durante's pupils were Piccinni, Pergolesi, and Paisiello.

Almost none of Durante's music was published during his lifetime. Today his best-known composition is a relatively unimportant song, "Danza fanciulla." But the libraries and museums of Vienna, Berlin, Paris, London, and Bologna contain innumerable manuscripts of his Masses, motets, chamber duets, and clavier sonatas.

On a visit to the library of the Naples Conservatory about ten years ago, Mr. Schippers came upon the manuscripts (orchestral parts only) of eight *quartetti concertanti* for string orchestra of Durante. Tonight we hear the first of these, in the original form — not in the lush transcription made about 1945 by the Milanese Adriano Lualdi.

Polyphonic throughout, this work is designed along the lines of the eighteenth-century concerto grosso.

Au Perrin Jean

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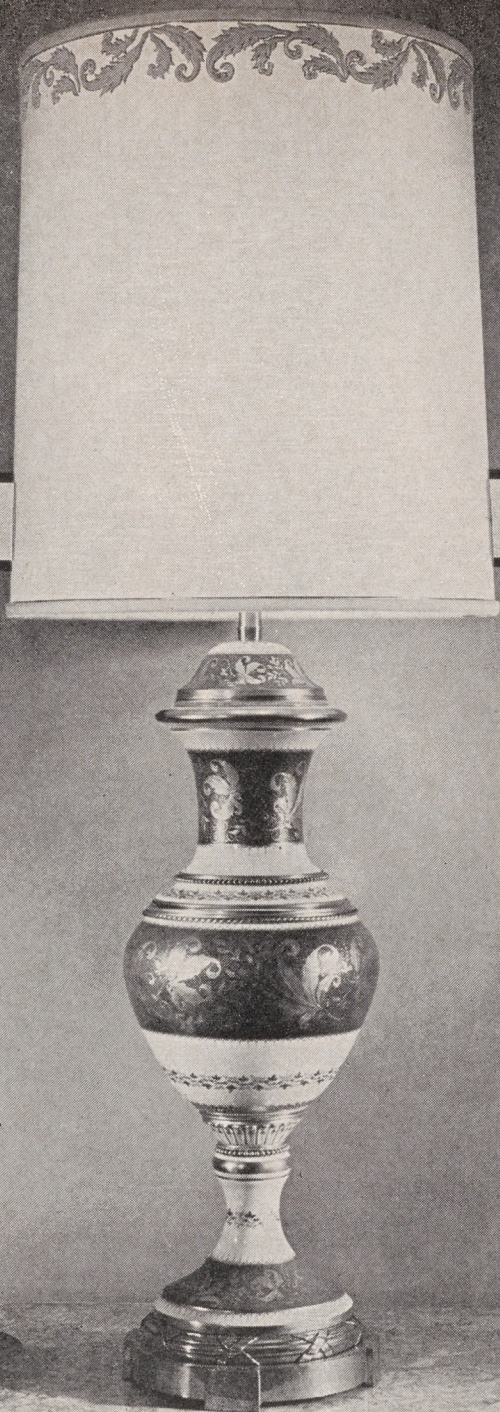


Antoinette

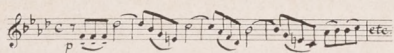
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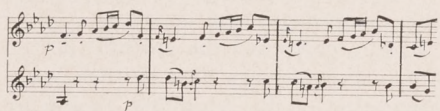


I. *Un poco andante*. Broadly melodic, serious, dignified introductory section, whose theme begins with a repeated-note motive:

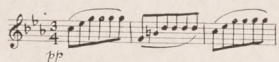


Leads directly into —

II. *Allegro*. A fugue, though not constructed in the typical Bach form. In its initial statement (first violins), the animated subject has a light accompanying counterpoint on second violins:



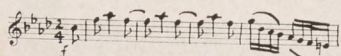
III. *Andante*. This graceful movement is constructed according to a strict form, for it is built up of six-measure sections, each beginning with a thrice-repeated rhythm, *e.g.* —



—and concluding with three measures in a broader rhythm.

IV. *Amoroso*. Less rigorous in form than the preceding parts, this movement displays the characteristics of the concerto grosso in its passages for two solo violins answered by the full orchestra. The unusual designation, *amoroso*, is a clue to its romantic character.

V. *Allegro assai*. Here again, Durante employs a strict form — a binary construction in two equal halves, each composed, approximately, of an eight-measure section, followed by a nine-measure one which is repeated. The movement has considerable rhythmic vitality, much of which stems from the syncopation of the main theme:



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SELECTIONS FROM "THE BARBER OF SEVILLE"

Gioacchino Antonio Rossini (1792-1868)

During his childhood, Rossini often was left with an aunt, while his parents journeyed through Italy as strolling players. Having received a sketchy education, he was apprenticed to a blacksmith, then to a butcher, and again to a blacksmith. After a time he was able to obtain some instruction on the *cembalo* (harpsichord). By the time he was twelve he was earning his keep, singing in churches and playing the *cembalo* in theaters. Despite his discouraging childhood, he was to build a distinguished career.

Rossini composed the mirthful *Barber of Seville* in thirteen days in 1816, on a commission of the Argentina Theater of Rome. While it was being written Rossini and his librettist, the poet Sterbini, had scarcely time to eat, and slept only when their eyes would stay open no longer.

The opera is based on a comedy of the Frenchman Beaumarchais, which exploits the foibles of the aristocracy. The romantic interest is centered in the lovers, Rosina and the Count Almaviva. The cast includes old Doctor Bartolo, Rosina's guardian who wants also to be her husband, and the helpful barber and town factotum, Figaro. In order to pursue his courtship of Rosina, Almaviva is forced

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into a good deal of subterfuge, in which he has Figaro's help. At the end, Bartolo, unable to deflect true love from its predestined course, gives his blessing to the marriage of the two lovers.

Few operas have suffered more distortion than *The Barber*, at the hands of applause-hungry stage directors and singers. In the lesson scene of the third act, which Rossini left open for an aria of the singer's choosing, Adelina Patti used to interpolate, to thunderous applause, "Home, Sweet Home." Marcella Sembrich, at the same point, sometimes sang Chopin "Maiden's Wish" in Polish, accompanying herself on the piano!

The form of the merry overture is

traditional, with a slow introduction and two main themes. The exposition ends with a characteristic "Rossini crescendo."

Many listeners have heard, in the overture, the rippling laughter of Rosina, and the crusty imprecations of Bartolo. But *The Barber* is a work in which Rossini plagiarized himself freely; he had used the same overture for two earlier operas, both of them tragedies.

The first act is laid in a square in Seville, outside the house of Bartolo. It is morning. Almaviva, accompanied by a small band, serenades Rosina, but the song goes unheeded. The musicians leave, and Almaviva is left alone. The voice of Figaro is heard offstage. The count hides in a doorway; the barber enters, and makes himself known with:

Largo al factotum della città, largo!

Presto a bottega, che l'alba è già,
presto!

Ah, che bel vivere, che bel piacere

Per un barbiere di qualità, di qualità!

Ah, bravo Figaro . . .

Fortunatissimo, per verità, bravo!

Pronto a far tutto, la notte, il giorno,

Sempre d'intorno, in giro sta.

Miglior cucagna per un barbiere,

Vita più nobile, no, non si dà.

Rasori, pettini, lancette e forbici,

Al mio comando tutto qui sta. . .

Tutti mi chiedono, tutti mi vogliono,

Donne, ragazzi, vecchi e fanciulle,

Qua la parrucca, presto la barba,

Qua la sanguigna, presto il biglietto.

Ahimè! Ahimè! che furia!

Ahimè! che folla!

Uno alla volta, per carità!

I'm the factotum of the town, make way!

Quick now to business, daylight has
come, quick now!

Ah, what a charming life, brimful
of pleasure

For a barber of quality, of quality!

Ah, bravo Figaro . . .

Fortunate Figaro, always in luck, bravo!

Ready to serve you, evening or morning,

Nothing can tire me, ready for all.

Of all professions that can be mentioned

That of a barber is best of them all.

Razors and combs, lances and scissors,

When they are needed, all are at hand . . .

Everyone asks for me, everyone calls
for me,

Matrons and gallants, old men and
maidens,

"Have you my wig there?" "Quick here
and shave me."

"I've got a headache." "Run with this
letter."

Ah, me! Ah, me! What fury!

Ah, me! Don't mob me!

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The scene of the second act is a drawing-room in the house of Doctor Bartolo. The doddering Bartolo, who has ambitions of marrying his ward, has just left the room. Rosina questions Figaro about the stranger (Almaviva) with whom he has been conversing beneath her window. Figaro tells Rosina the

young man is his cousin Londoro, and that he is in love. Rosina inquires who the object of his affections may be; coyly, first by describing her and then by spelling out her name, Figaro replies that it is she. As the duet begins, Rosina sings that she can scarcely believe the young stranger really loves her.

Rosina.

Dunque io son - tu non m'inganni?

Dunque io son la fortunata!

Già me l'ero immaginata; lo sapevo
pria di te.

Rosina.

Can it be - dare I believe thee?

Can it be - I'm his elected!

More than half it was suspected;
For I guessed it long ago.

CONTINUED ON PAGE 39

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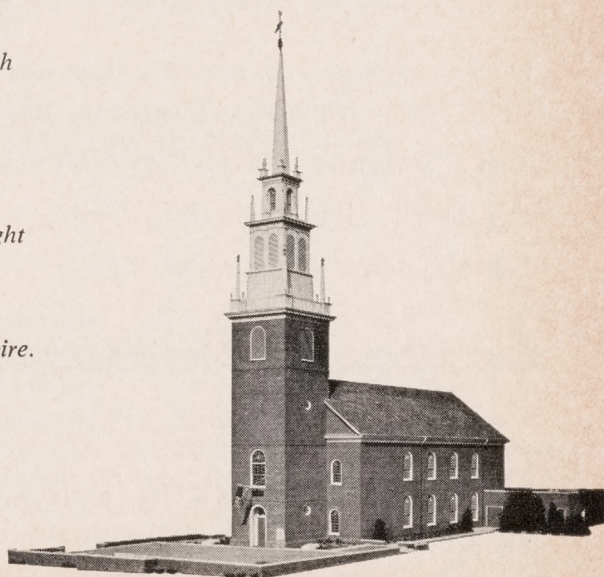
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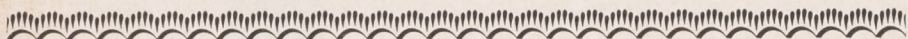
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Figaro.

Di Lindoro il vago oggetto
Siete voi, bella Rosina . . .

Rosina.

Senti, senti, m'a Lindoro,
Per parlar come si fa?

Figaro.

Zitto, zitto, qui Lindoro per parlarvi or
or sarà.

Rosina.

Per parlarmi? Bravo! Bravo!
Venga pur, ma con prudenza;
Io già moro d'impazienza. Ma che
tarda? Ma che fa?

Figaro.

Egli attende qualche segno,
Poverin, del vostro affetto.
Sol due righe di biglietto
Gli mandate e qui verrà.
Che ne dite?

Rosina.

Non vorrei.

Figaro.

Fair Rosina, yes, believe me,
More than life itself he loves thee . . .

Rosina.

Tell me, tell me, how I may speak
With this Lindoro?

Figaro.

Hush, and listen; thy Lindoro in two
moments shall be here.

Rosina.

Will he truly? How delightful!
To be cautious do entreat him;
I am dying with impatience. But what
keeps him? What is nigh?

Figaro.

He is waiting, poor forlorn one,
For some sign of your concern.
In two lines say you expect him,
And directly he'll appear.
Now what say you?

Rosina.

Oh! I dare not.

Mae Gilbert Reese

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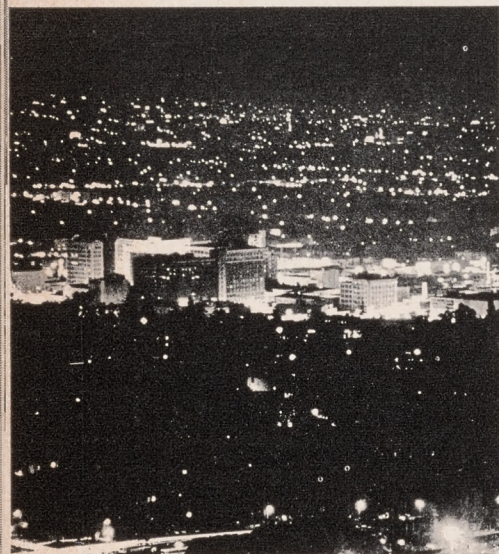
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Figaro.

Sù, corraggio! . . .

Presto, presto, quà il biglietto!

Rosina.

Un biglietto? Eccolo quà.

Figaro.

Già era scritto! Ve' che bestia! . . .

Rosina.

Fortunati affetti miei,
Io incomincio a respirar.

Figaro.

Ah, che in cattedra costei
Di malizia puo dettar.

Rosina.

Ah, tu solo, amor, tu sei,
Che mi devi consolar.

Figaro.

Donne, donne, eterni Dei,
Chi v'arriva a indovinar!

Figaro.

Bah! Take courage . . .

Quickly, quickly, write the letter!

Rosina.

Oh, the letter - here it is.

Figaro.

Why, it was written! I'm a blockhead . . .

Rosina.

Fly away, all thought of sorrow,
I now begin to breathe again.

Figaro.

Ah, she'll school me well in cunning,
Her pupil now I stand confessed.

Rosina.

Thou, o love, and thou alone
Hast comforted my grieving heart.

Figaro.

O ye women, o ye devils,
Who can fathom half your art!

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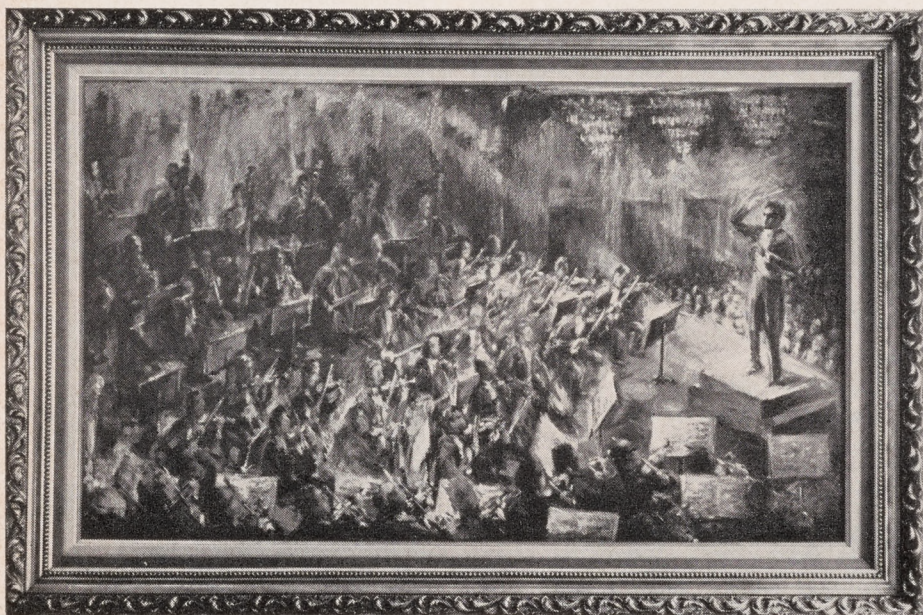
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SELECTIONS FROM "RIGOLETTO"

Giuseppe Verdi (1813-1901)

During his early career Verdi composed many operas for the Italian stage, few of which pretended to any seriousness or depth. With *Rigoletto* (1851), *Il Trovatore* (1853), and *La Traviata* (1853), however, he entered a new phase which placed him at the forefront of serious Italian opera composers in the period after Bellini and Donizetti.

These works are "number operas" — that is, composed largely of separate "numbers" such as arias, duets, and ensembles. *Rigoletto* moreover, belongs to the category of "horror operas," which were in vogue at the middle of the nineteenth century. The story, adapted by Verdi's hard-working (hack?) librettist Francesco Maria Piave from Victor Hugo's play *Le Roi s'amuse*, illustrates the point.

The hunchback Rigoletto is a jester in the service of the profligate Duke of Mantua, whose habit it is to pursue the wives and daughters of his courtiers. In retaliation for the jester's jibes, Monterone, the father of one of the duke's victims, pronounces a curse on him.

The courtiers abduct Gilda, Rigoletto's daughter, and bring her to the palace, where the duke seduces her. Learning of this treachery, Rigoletto engages a bandit, Sparafucile, to murder the duke. The deed is to be accomplished at Sparafucile's inn, when the duke goes there to visit the bandit's sister Maddalena.

Maddalena persuades Sparafucile to spare the duke, and instead to take the life of the next person to enter the inn. Gilda, who has overheard the plan, sacrifices herself. Rigoletto comes to claim the body of the duke; he is given a sack which, when he opens it, he finds contains the corpse of his beloved daughter. The curse of Monterone has been fulfilled.

Duet: "Deh non parlare al misero"

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act — the street outside Rigoletto's house. The festivities at the palace are over; Rigoletto is returning home. He has just

Rigoletto.

Pari siamo! Io la lingua, egli ha il
pugnale; l'uomo son io che ride, ei
qualche spegne!
Quel vecchio maledivami!
O uomini! o natura! vil, scellerato mi
faceste voi! O rabbia! Esser difforme!
O rabbia! Esser buffone!

Non dover, non poter altro che ridere!
Il retaggio d'ogni uom m'è tolto, il
pianto.

Questo padrone mio, giovin, giocondo,
si possente, bello, sonnecchiando mi
dice: "Fa ch'io rida, buffone" - forzar mi
deggio e farlo! O dannazione!

Odio a voi, cortigiani schernitori!
Quanto in mordervi ho gioia!
Se iniquo son, per cagion vostra
è solo.

Ma in altr'uomo qui mi cangio!
Quel vecchio maledivami!
Tal pensiero perchè conturba ognor
la mente mia?
Mi coglierà sventura? Ah no!
È follia!

encountered Sparafucile, who has covertly offered his services as an assassin. Rigoletto reflects that he and the murderer are equals.

Rigoletto.

Yon assassin is my equal; he stabs
in darkness, I, with a tongue of
malice, stab men by daylight!
He laid a father's curse on me!
Oh hideous fate, cruel nature,
thou hast doom'd me to a life of
torment! Thus monstrous why hast
thou made me? A jester! Oh
degradation!

I must jest, I must laugh, and
be their laughing-stock! I alone
may not claim the solace of sorrow!
Yonder duke, my master, youthful
and brilliant, rich and handsome,
tells me, between sleeping and waking:
"Come, buffoon, I would
laugh now." Oh shame, I must obey
him! Oh, life accursed!
How I hate ye, race of vile and
fawning courtiers! 'Tis my only joy
to taunt ye! For if I am vile,
'tis to your vice to owe it.
In this abode my nature changes.
He laid a father's curse on me!
It disturbs me, it haunts me
everywhere. I would forget it!
Is it an evil omen? Ah no!
That were folly!
(Enters the courtyard; Gilda
comes from the house and throws
herself into her father's arms.)



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Rigoletto.
Figlia!

Gilda.
Mio padre!

Rigoletto.
A te d'appresso trova sol gioia il
core oppresso.

Gilda.
O quanto amore! O quanto amore!

Rigoletto.
Mia vita sei! Senza te in terra qual
bene avrei! . . .

Gilda.
Voi sospirate! Che v'ange tanto? Lo
dite a questa povera figlia. Se v'ha
mistero per lei sia franto
ch'ella conosca la sua famiglia.

Rigoletto.
Daughter!

Gilda.
My father!

Rigoletto.
Near thee, my daughter, is all the
joy on earth that is left me.

Gilda.
Father, thou lov'st me! As I love thee!

Rigoletto.
My only comfort, thou, only thou
canst my heart yet awaken! . . .

Gilda.
Why ever sighing? And why thus
troubled? Oh tell me, what is thy
sorrow? If any mystery hangs over our
fortunes, mine 'tis to share it o'er
all our kindred.



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Rigoletto.

Tu non ne hai.

Gilda.

Qual nome avete?

Rigoletto.

A te che importa?

Gilda.

Se non volete di voi parlar mi —

Rigoletto.

Non uscir mai.

Gilda.

Non vo che al tempio.

Rigoletto.

O ben tu fai.

Gilda.

Se non di voi, almen chi sia fate ch'io sappia la madre mia.

Rigoletto.

Deh non parlare al misero del suo perduto bene. Ella sentia, quell'angelo, pietà delle mie pene.

Solo, difforme, povero, per compassion mi amo. Ah! Moria — le zolle coprano lievi quel capo amato.

Sola or tu resti al misero — Dio, sii ringraziato!

Gilda.

O quanto dolor! Che spremere si amaro pianto puo? Padre, non più, calmatevi, mi lacera tal vista.

Rigoletto.

Child, we have none.

Gilda.

Thy name, oh tell me.

Rigoletto.

My child, 'twere useless!

Gilda.

Ah! why, my father, canst thou not trust me?

Rigoletto.

Don't venture out.

Gilda.

Only at morn to matins.

Rigoletto.

Then all is well.

Gilda.

Ah, yet one question, do not repel me. Who was my mother, I pray thee tell me.

Rigoletto.

Ah, why recall in misery what tempests dread have moved me? An angel once companion'd me, in pity loved me — hideous, an outcast, penniless. She blessed my lonely years. Ah! I lost her; relentless death too soon wafted her soul to heaven.

Thou yet art left me, thou, to console my misery. God be thanked!

Gilda.

Ah, what grief! What words can stay thy fount of tears? Father beloved, look on thy child, and let me comfort thy sorrow.



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Recitative and Aria: "Caro nome"

This passage comes from the second act, just after the duet in which the unsuspecting girl and the licentious duke declare their love. He has falsely identi-

fied himself as Walter Maldè, a student. Now that he is gone, Gilda ecstatically repeats the name he gave her, then continues in florid song to express her newly awakened love.

Gualtier Maldè! Nome di lui si amato, ti
scolpisci nel core innamorato!
Caro nome che il mio cor
Festi primo palpar,
Le delizie dell'amor
Mi dei sempre rammentar!
Col pensier il mio desir
A te sempre volerà,
E fin l'ultimo, sospir,
Caro nome, tuo sarà.

Walter Maldè! I know thy name! Every
fond thought for thee I cherish!
Carved upon my inmost heart
Is that name for evermore,
Ne'er again from thence to part,
Name of love that I adore!
Thou to me art ever near,
Every thought to thee will fly,
And when at last my days are o'er,
Thy name shall be my parting sigh.

Aria, "Cortigiani, vil razza dannata"

Act Three, a room in the palace outside the duke's chambers. Anxiously, Rigoletto asks the courtiers where the duke is; evasively they reply that he is sleeping. His suspicions aroused that his

daughter may be in the duke's apartments with him, he lunges toward the door, but the courtiers restrain him. Overcome with indignation and fear, Rigoletto denounces the treachery of the courtiers.

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Cortigiani, vil razza dannata, per qual prezzo vendeste il mio bene? . .

Quella porta, assassini, m'aprite!

Ah! Ebben, io piango. Marullo — signore, tu ch'hai l'anima gentil come il core, dimmi tu dove l'hanno nascosta?

Signori, perdon, perdono, pietà; ridate a me la figlia! tutto al mondo tal figlia per me! Pietà, signori, pietà!

Duet, "Si, vendetta"

The hall in the palace, after Gilda's betrayal. Glaring at a portrait of the

Race of courtiers, vile rabble detested, have ye sold her, whose peace ye molested? . .

That door, assassins, I must enter!

Ah! I weep before ye! Marullo — you who are kind-hearted, tell me where they have hidden her!

Have pity, my lords, have pity! Give me back my child! She is all the world to me! Have pity, my lords, have pity!

duke, Rigoletto swears vengeance, while Gilda prays that she may protect the man she loves. This powerful duet closes Act Three.

Rigoletto.

Si, vendetta, tremenda vendetta di quest'anima è solo desio.

Di punirti già l'ora s'affretta, che fatale per te tuonerà.

Come fulmin scaglialo da Dio, te colpire il buffone saprà.

Yes, my vengeance fierce hath doom'd thee, 'tis my sole consolation.

Ere the flames of hell entomb thee, Thou shalt feel a father's wrath!

I will drive thee to my desperation, when thou darest cross the jester's path.



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Gilda.

O mio padre, qual gioia feroce balenarvi
negl'occhi vegg'io!

Perdonate, a noi pure una voce di per-
dono dal cielo verrà.

Mi tradiva, pur l'amo gran Dio!

Per l'ingrato ti chiedo pietà.

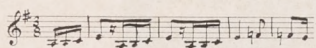
OVERTURE TO "LA FORZA DEL DESTINO"

Giuseppe Verdi

When Verdi was born, Italy was at war with Austria and Russia. Invading troops arrived in the Verdis' village, Le Roncole, and many of the women and children took refuge in a church. Verdi's mother, with her child in her arms, had a sudden inspiration to hide in the belfry. This quick turn of Fate saved her life and that of her baby.

The knowledge of this dramatic event may have influenced Verdi to lavish special effort on his opera dealing with "The Force of Destiny" (1862). This melodramatic work, based on a Spanish play, is filled with mistaken identities, international intrigue, and darkest vengeance.

The dramatic overture, after an opening blare of trumpets, sounds forth a restless, foreboding melody which suggests the unhappy thread of destiny running through the story:



This theme appears again and again throughout the opera. Other themes in the overture are the pathetic melody of the wounded hero Alvaro, and the player of the heroine Leonora as she implores the Virgin's protection.

Gilda.

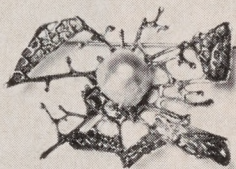
Oh my father, a joy ferocious in thy
words doth tell of danger.

Heaven doth know his crime atrocious.

Oh, might I avert its wrath!

In my heart there's naught of anger.

My forgiveness th' unkind one hath.



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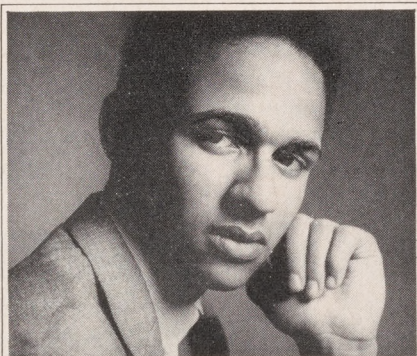
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
—Leonard Bernstein

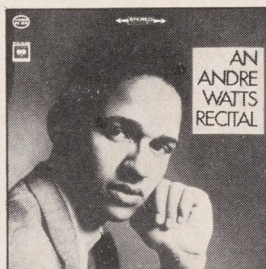
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preparation and work. I also know there are many more years of work ahead. Every successful musician I know never stops

working to develop himself and his music." Since his debut, Andre Watts has been in constant demand. His concerts have met with phenomenal reviews and his two Columbia Masterworks albums have received critical acclaim greater than those of any other pianist of his generation. There are many young pianists...but as Leonard Bernstein

says, Andre Watts is one of those special giants. **ANDRE WATTS—THE SOUND OF GENIUS ON COLUMBIA RECORDS** 



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BARBER	Overture to <i>The School for Scandal</i>
BARBER	Medea's Meditation and Dance of Vengeance from <i>Medea</i>
MENOTTI	<i>Apocalypse</i>

INTERMISSION

MacDOWELL	Concerto No. 2 in D minor, Op. 23 for Piano and Orchestra Larghetto calmato Presto giocoso Largo — Molto allegro
-----------	--

ANDRE WATTS

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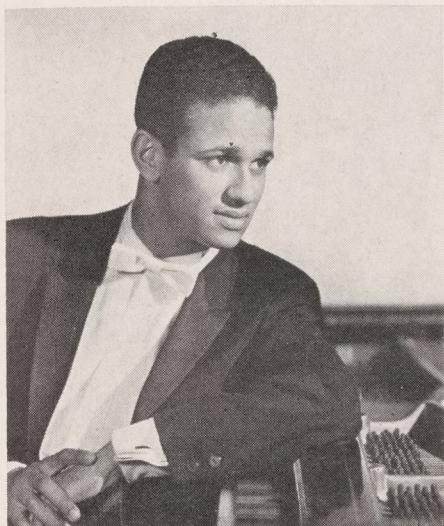
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Mr. Thomas Schippers' biography is on Page 24.



ANDRE WATTS celebrated his twentieth birthday last month by making his European debut before a capacity audience in London's Royal Festival Hall, performing the Liszt E-flat Piano Concerto with the London Symphony Orchestra. Immediately following, he crossed the Channel for an appearance with the Amsterdam Concertgebouw as a highlight of

the Festival of Holland, flew to New York for performances in the Philharmonic's Stravinsky Festival at Lincoln Center, then rushed to the West Coast for tonight's engagement at the Hollywood Bowl. Such is the travail of a meteoric career.

Already considered something special among great young pianists, Watts was catapulted to fame in 1963 when he was called at a moment's notice to substitute for an ailing Glenn Gould as soloist with the New York Philharmonic — an event which had impressive results. Since then he has appeared with orchestras throughout the country, and looks forward to a 1966-67 season in which he will solo with nine major American symphonies and give recitals in nineteen cities. One of these will launch New York's series, "Great Performers at Philharmonic Hall."

Born in Nürnberg, Germany in 1946, the son of an American father and Hungarian mother, Watts received piano lessons from the time he was six. The family moved to Philadelphia when he was eight, and the next year he made his debut with the Philadelphia Orchestra. At sixteen he auditioned for a New York Philharmonic Young People's Concert and was engaged by Leonard Bernstein for a TV appearance. On the strength of this performance, Bernstein called upon him to step in for Gould in what turned out to be a sensational debut.

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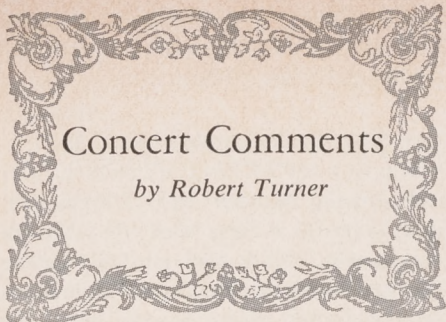
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Concert Comments

by Robert Turner

Thursday, July 21, 1966

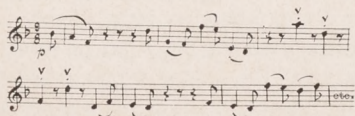
OVERTURE TO "THE SCHOOL FOR SCANDAL"

Samuel Barber (1910-)

The School for Scandal (Richard Brinsley Sheridan, 1751-1816), the finest example of the English comedy of manners, is a pointed satire on the moral standards, the amusements, and the artificial manners of the England of George III. Although the action takes place in London, it was the outgrowth of Sheridan's early exposure to the ways of elegant society at Bath. The cast includes types which are common to any age — the venomous gossip (Lady Sneerwell); the old man married to a young wife, to whom he boasts of the exploits of his youth, although at the same time he is being deceived by her; and the youthful lover, "a man of sentiment."

Barber's music is not meant to be either an overture to a performance of Sheridan's play or a musical depiction of the story. It is rather a musical reflection of the play's sprightly spirit.

The form is classical. After a short, fanfare-type introduction, the first theme is heard on first violins, "lightly, at the point of the bow."



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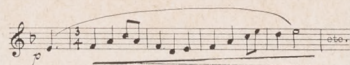
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The melodious second theme in three-four time, is presented by the oboe and taken up by the violins.



Following the short second theme section there is a new idea for clarinet, *scherzando*, which also plays a sizeable part in the whole structure. The brilliant final measures are a re-working of the fanfare of the introduction.

Barber: Overture to *The School for Scandal*, copyright 1941 by G. Schirmer, Inc., New York. Quotations reprinted by permission.

*

Pennsylvania-born Samuel Barber has occupied a prominent place on the American scene since the early 1930s. Nephew of the singer Louise Homer, he was trained at Curtis Institute, where he studied both composition and singing. Besides his early works such as the Overture to *The School for Scandal* and the *Adagio for Strings*, Barber's piano sonata and the controversial opera *Vanessa* have received wide attention. His piano concerto has received more than a hundred public performances since its first hearing in one of the dedicatory concerts of New York's Lincoln Center in 1962. The new Metropolitan Opera in New York is to open this September with the premiere performance of Barber's *Antony and Cleopatra*, conducted by Thomas Schippers, who is one of Barber's most recognized interpreters.

MEDEA'S MEDITATION AND DANCE OF VENGEANCE, OP. 23A

Samuel Barber

The mythological Medea, who appears in the story of Jason and the Golden Fleece, is the subject of one of the great tragedies (431 B.C.) of Euripides. She represents the insidious power of hatred, while Jason embodies smug virtue.

Medea used the black art of sorcery to put to sleep the dragon which guarded the Golden Fleece, enabling the warrior Jason

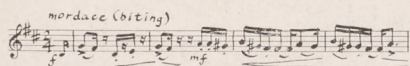
to obtain it. She then eloped with Jason. After grisly adventures, they took up their abode in Corinth, living there happily for ten years.

Then Jason deserted Medea and married Glaucé, daughter of the Corinthian king Creon. For revenge Medea sent Glaucé a beautiful golden cloak, impregnated with a poison which would consume the flesh of anyone who wore it. Thus she accomplished the murder of Glaucé, and of Creon who tried to save her. But Medea's supreme act of vengeance was the murder of the two children whom she had borne Jason. Finally, disappearing forever into the air in a dragon chariot, she denied Jason the burial of his sons, and prophesied his inglorious death.

Barber composed his ballet *Medea* in 1946, for the dancer Martha Graham. Some time later the Philadelphia Orchestra presented the powerful score as a seven-movement suite.

In 1955, Barber re-arranged portions of the score relating to the personality of Medea, creating the one-movement piece which is played tonight.

The first part of the piece, coming largely from the *choros* which in the ballet leads up to Medea's dance, sets forth her tenderness toward her children, her suspicions and anger at her husband's betrayal, and her decision to wreak vengeance. Finally, beginning with this rhythmic theme—



—the music erupts into the diabolical *Dance of Vengeance of Medea, Sorceress Descended from the Sun-God.*

APOCALYPSE

Gian Carlo Menotti (1911-)

The best known apocalypses are the Book of Daniel in the Old Testament, and Revelation, the final book of the New. Other apocalyptic writings are



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found in the Apocrypha (Book of Baruch), and elsewhere.

Apocalypses, both those of Jewish and of Christian origin, usually come from periods of persecution; they were intended to bolster the faith of the oppressed, and thus contain the theme that God in His own time will protect and save those who are faithful to Him. The message is couched in symbolic poetic terms, rather than in realistic prose.

An apocalypse generally begins with a description of a time of great suffering, brought about by the sins of man. This usually is followed by a prophecy of God intervening in some striking way, and finally establishing his kingdom upon earth. Interwoven in various ways are the themes of the second coming of Christ, the resurrection of the dead, and eternal happiness for the righteous.

Apocalypse, composed at about the same time as *Amahl and the Night Visitors*, was Menotti's first venture into purely orchestral music. In its original two-movement form, it received its first hearing in October, 1951, in a concert of the Pittsburgh Symphony conducted by Victor de Sabata. The third movement was added, and the complete work was introduced the following February by the Philadelphia Orchestra, again under de Sabata. About two years ago Thomas Schippers persuaded Menotti to revise the work; in the revised form (which also is heard tonight), Mr. Schippers presented it in a concert of the New York Philharmonic.

Menotti has stated that *Apocalypse* is not a tone poem — that it is neither programmatic nor descriptive, but is a poetic impression based on the reading of many apocalypses.

"Most people," he has written, "know only the Apocalypse of St. John the Divine in the last book of the New Testament. I have read many different accounts of the Apocalypse most of which are in the form of poetry; so that this composition is a sort of synthesis or general impression of all the literature on this subject, the best known of which, aside from the writings



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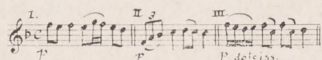
of St. John are the versions of Baruch and Enoch. Whereas most of us think of the Apocalypse as a description of a future catastrophe, I found inspiration in the more lyrical, ecstatic, and mystical pages of the writings."

I. *Impropria. Adagio, solenne.* The *Impropria* of the Roman Catholic liturgy are chants sung during the Adoration of the Cross on Good Friday. The texts are partly based on the writings of the Old Testament prophet Micah, which contain a blissful picture of the Jerusalem of the future. The sixteenth-century composer Palestrina made a polyphonic choral setting of the *Impropria*.

Menotti's music, like Palestrina's, employs the principle of antiphonal composition, in a kind of dialogue of heavenly choirs. A trumpet call proclaims the new order to come.

II. *The Celestial City. Andante sereno.* This movement is an example of a composition based on a single theme, starting *piano*, and building, throughout its length, to a *fortissimo* climax. The construction, although not the content, has something in common with Ravel's *Bolero*.

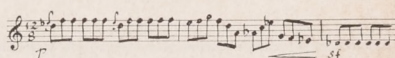
Three short motives are the source of practically all the melodic material:



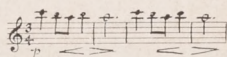
The glowing sounds of strings, woodwind, and celesta call to mind the description of the new Jerusalem (heaven) in Revelation:

And the city was pure gold, like unto clear glass. And the foundations of the wall of the city were garnished with all manner of precious stones. The first foundation was jasper; the second, sapphire; the third, a chalcedony; the fourth, an emerald . . . And the twelve gates were twelve pearls . . .

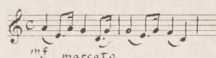
III. *The Militant Angels. Allegro ma non troppo.* The *scherzando* concluding movement begins with a *staccatissimo* theme of gossamer lightness, treated as a *fugato*:



A new theme, less rapid, grows out of the following motive:



Still another theme, chanted by horns —



— leads to a climax, followed at last by a reminder of the trumpet fanfare of the beginning of the work.

Menotti: *Apocalypse*, copyright 1951 by G. Schirmer, Inc., New York. Quotations reprinted by permission.

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CONCERTO NO. 2 IN D MINOR, OP. 23, FOR PIANO AND ORCHESTRA

Edward MacDowell (1861-1908)

MacDowell was born in New York, his father was of Scotch ancestry, his mother Irish. His first teacher of piano, a South American named Buitrago, was a friend of the great Venezuelan pianist Teresa Carreño (1853-1917). Through Buitrago, MacDowell was able to have some lessons with Carreño on one of her trips to New York. This was the beginning of a friendship which was to have great meaning in the unfolding of MacDowell's career.

When Edward was fifteen he was taken to Paris by his mother, and enrolled in the Paris Conservatoire. One of his fellow pupils was Debussy, who was less than a year younger than himself. After two years in the Conservatoire, MacDowell heard Anton Rubinstein play. Thoroughly inspired, he broke away from the Paris environment, and went to Germany, where he became the pupil in composition of Raff.

From this time forward MacDowell's reputation in Europe as a composer grew rapidly. Liszt, the benefactor of many a young composer, was impressed by his work, and arranged not only important performances of his works, but their publication as well.

The subsequent events of MacDowell's life include his return to America in 1887, following the deaths of Raff and Liszt; his years in Boston as teacher and pianist; his appearances as pianist in many parts of America and in England; the gala premieres of his works; and his tenure as head of the new department of music at Columbia University.

The D minor concerto was composed in 1885, when young MacDowell was living in Wiesbaden. The inspiration for the concerto was a performance of Shakespeare's *Much Ado about Nothing*, with Ellen Terry, which MacDowell and his wife saw in London in 1884.

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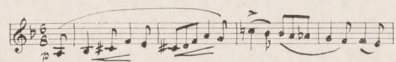
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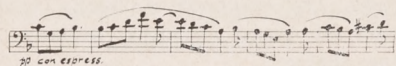
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First movement: An introductory episode, beginning *pianissimo* high in the strings and gradually descending in register, leads to a brilliant *cadenza* for the piano. The introductory episode is repeated in a different harmonic and orchestral dress, after which the piano, by itself begins the first theme proper, amidst a swirling accompaniment:



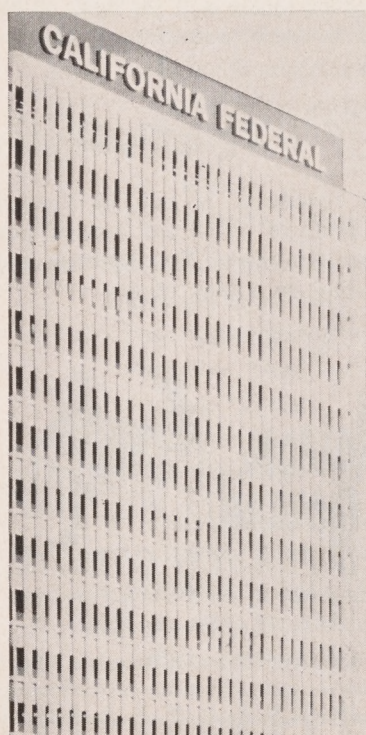
This melody is extended at length, and contrasted with collateral ideas finally subsiding in the relative major. The second theme, introduced by a quiet chordal accompaniment figure in slow 16ths is heard on cellos and clarinets:



This is really a transformation of the episode with which the movement opened. As it continues in the orchestra, the solo instrument begins to accompany; this accompaniment soon leads to fiery passage work composed of chordal figures in the right hand against undulating chromatic scales in the left. I have heard one famous pianist (who played the work with great affection) whimsically call it "the 'meowing' of the MacDowell Concerto."

The development is stormy and pianistically brilliant, and includes a *cadenza*. The brief recapitulation presents the principal themes in the major; the end is quiet and exalted.

Second movement: If the "meows" of the first movement are pure MacDowell, the entire second movement is not less so. In form it is a rondo. There are three main themes: the scurrying one which is heard in the piano after the brief intro-



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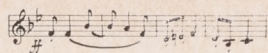


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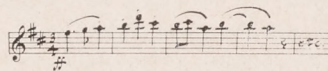
duction; a less important syncopated one, which the orchestra presents at the conclusion of the first theme —



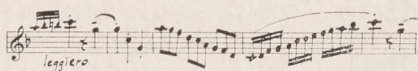
— and a resolute one, *con passione*, which the piano presents by itself:



The *final movement* stands squarely in the German romantic tradition. Rumblings from the first movement in cellos, basses and tympani lead to free, *cadenza*-like passages for both the piano and the orchestra. The tempo picks up and there are suggestions of a new theme, low in the orchestra. After some ascending scales, the suspense is finally broken when the piano forcefully declaims the main theme:



A second theme is of the light, elf-like quality which is a trademark of MacDowell:



The remainder is rich in thematic ideas, some of which are derived from the first movement. The concerto ends *prestissimo* on a note of joy.

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Romanza I (Chi Largo)

Presto Changio

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PETER SCHICKELE, *Bicycle*

CHARLES DELANCEY, *Balloons*

Unbegun Symphony

Professor Peter Schickele

III Minuet

IV Andante — Allegro

Cantata: "Iphigenia in Brooklyn" (S. 53162)

Trumpet Involuntary

Aria. "As Hyperion"

Recitative: "And Lo!"

Ground: "Dying"

Recitative: "And in a vision"

Aria: "Running"

JOHN FERRANTE, *Counter Tenor*

SHIBLEY BOYES, *Harpsichord*

ROBERT DI VALL, *Trumpet*

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Oratorio: "The Seasonings" (S. ½ tsp.)

Chorus: "Tarragon of virtue is full"

Recitative: "And there were in the same country"

Duet: "Bide thy thyme"

(Soprano and Alto, with Slide Whistle, Windbreaker
and Tromboon)

Fugue: Orchestra

Recitative: "Then asked he"

Chorale: "By the leeks of Babylon

There we sat down, yea, we wept"

Recitative: "Then she gave in"

Aria: "Open sesame seeds"

(Bass, with Kazoos, Windbreaker and
Slide Windbreaker)

Recitative: "So Saying"

Duet: "Summer is a cumin seed"

(Soprano and Alto, with Slide Whistle
and Shower Hose)

Chorus with Soloists: "To curry favor, favor curry"

CAROL NEBLETT, *Soprano*

CLAUDINE CARLSON, *Alto*

JOHN FERRANTE, *Tenor*

ARTHUR EDWARDS, *Bass*

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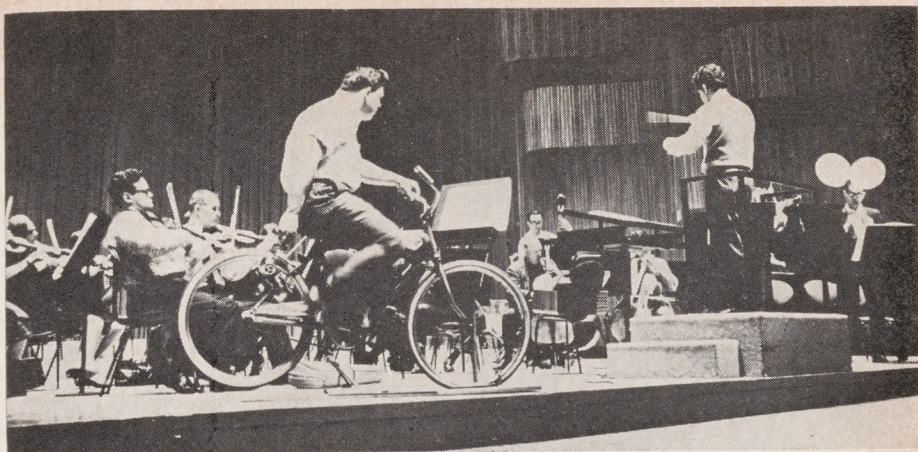
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About P. D. Q. Bach

Professor Peter Schickele of the University of Southern North Dakota at Hoople has devoted his life to the discovery and study of works of P.D.Q. Bach, the last but not least of J. S. Bach's twenty-odd children. Fifteen years ago musicologists completely ignored P.D.Q. whose existence had only been deduced from police records, tavern I.O.U.'s and the like. But in 1953, while visiting the lovely Lechendoerschloss in Bavaria, Professor Schickele discovered — quite by chance, in all fairness — a piece of manuscript being used as a strainer in the caretaker's percolator. This turned out to be the "Sanka" Cantata, the first autographed manuscript by P.D.Q. Bach ever found. Almost overnight, what had been neglected turned into overwhelming avoidance on the part of music lovers everywhere. There was no turning back. Unscrupulously Professor Schickele has been unearthing new works ever since, some of which this performance is making avoidable to the general public for the first time.

The uninitiated listener may find this music difficult to approach at first. For one thing, the instrumentation is not only archaic but irresponsible. While his con-

temporaries were contributing to the development and evolution of various instruments, P.D.Q. was smothering others, as it were, in the cradle. This is known as retrograde motion. Some of the reconstructed instruments used in this performance owe their extinction to the wizardry of P.D.Q. Bach. While it is unfortunate that such promising instruments as the left-handed sewer flute were nipped in the bud, we can only be thankful that P.D.Q. was born late enough in the century to be outflanked by violins and harpsichords. Professor Schickele is presently writing a biography of P.D.Q. Bach, but as he has not yet gotten past the dedication and an introductory quotation (as yet unpublished), little can be ascertained about the circumstances surrounding the writing of these compositions. It is best to let them stumble on for themselves. This performance, then, is in response to an unspoken need — an answer to the bewilderment of all of you who are wearing out your third set of *Brandenburg Concertos*, and wondering where to go from here. It is our hope that after listening to these works of P.D.Q. Bach you will all go out and buy your fourth set of *Brandenburg Concertos*.



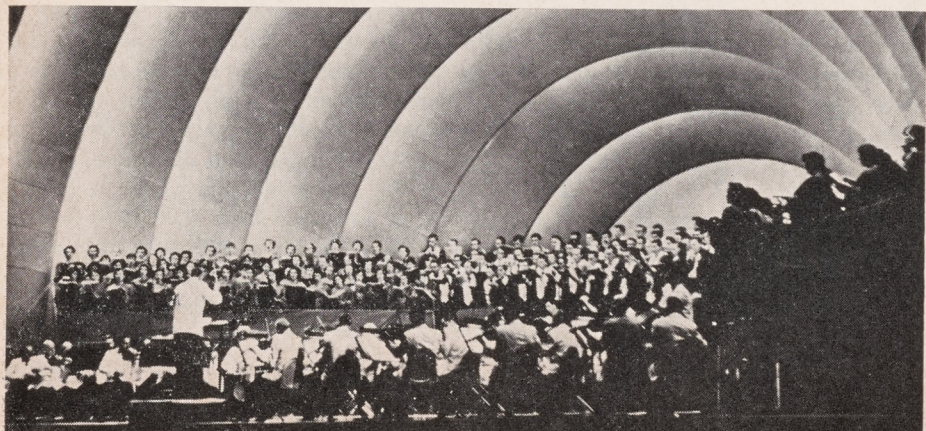
PETER SCHICKELE, born in 1935 in Ames, Iowa, grew up in Fargo, North Dakota and gained notoriety as first bassoonist of the Fargo-Moorhead Symphony Orchestra. He received his bachelor's degree from Swarthmore College and his master's from Juilliard School of Music. Little known as a musicologist and virtually unheard of as a composer, Mr. Schickele has written many vocal and instrumental pieces as well as music for the theatre and films. He has taught at several institutions, including both Swarthmore and Juilliard, but because of his insistent refusal to give up his researches on P.D.Q. Bach, he has wound up in his present position at the University of Southern North Dakota at Hoople — the only school in the country shortsighted enough to support such studies.

THE ROGER WAGNER CHORALE was founded in 1947 under the name of the Los Angeles Concert Chorale. It made its first major appearance with the Los Angeles Philharmonic Orchestra in a performance of the Mozart *Requiem* under the direction of its founder and conductor, Roger Wagner. With the exception of the newly-formed Los Angeles Master Chorale, which Wagner also conducts, the Roger Wagner Chorale has been the only choral group to appear with the Philharmonic since 1948.

In 1949 the Chorale was signed under contract to Capitol Records and has since recorded over thirty long-playing records for this company. The group also received the "Grammy" award from the Academy of Recording Arts and Sciences

for its album "Virtuoso," named "best performance in the field of operatic and choral music on all levels for the year 1958."

The Chorale, which sang as part of the Coronation Festivities in 1953, has toured Europe, the Near East, Central and South America under the auspices of the U.S. Department of State, and Japan through the sponsorship of the Japanese Society for International Cultural Exchange. While in Rome this year, the group performed at a special audience for Pope Paul VI, where His Holiness personally announced that he had elevated Roger Wagner to Knight Commander of the Order of St. Gregory for his many outstanding achievements in the field of music.



ROMANIAN FOLK BALLET

Public and critics alike in Los Angeles literally "flipped" as dexterously as the dancers on stage when the Romanian Folk Ballet played its capacity, week-long Music Center engagement last March.

The Ballet's appearance was so successful that S. Hurok immediately arranged to return "The Skylarks," as they are known, to the United States for engagements at Hollywood Bowl and in Washington, D.C. The forthcoming Bowl return visit for eight performances is scheduled for August 1, 3 and 5 and 10.

From *The Outlook* in Santa Monica, critic Raoul G ripenwaldt shouted: "Exciting, colorful and educational . . . the Romanian Folk Ballet brings the old world to Los Angeles."

The *Citizen-News'* Reed Porter proclaimed after opening night: "A kinship with the Bolshoi or the Moiseyev is felt as soon as the curtain rises on The Romanian Folk Ballet. It, too, is a huge, colorful group of artists that makes a spectacular ensemble. But with the first strains of wild, almost gypsy music, you know the Romanians that Sol Hurok has just brought over are going to be different from his other attractions. The impresario has a very big show here, and if opening-night reaction of the packed house at The Music Center was a cue, its full week will be a sellout."

Daniel Cariaga, the music critic of the *Long Beach Independent Press-Telegram* commented: "The audience responded frequently and vociferously for two and a half hours to the brilliant, colorful dancing, playing and singing of this youthful troupe which boasts both vitality and precision as its principal assets."

Anne Terrill of *The Register* in Santa Ana told her readers: "From the be-

medalled Romanian orchestra leader Victor Predescu to his ensemble dancers, all young and obviously enjoying a thoroughly vigorous workout, to their be-ribboned hats, spangled dresses and soft boots — the Romanian Folk Ballet represents a unique entertainment."

"Other exponents of national dance have been more athletic and more spectacular," said the *Herald-Examiner's* Patterson Greene, "but no group has brought us a prettier aggregation of girls. When they came tripping to the footlights, you got the impression that the stage burst into bloom."

Greene added: "(the company) resembles a festival, rather than a track meet . . . Of inestimable value is the music . . . haunting, seductive gypsy sounds . . . in fact, the music shares equal time with the dance."

And Martin Bernheimer of the *Los Angeles Times* seems to have had a delightful evening: "The Romanian Folk Ballet . . . promises to keep Los Angeles in a state of feverish good cheer for quite a while.

"The show — and here that is the right word, in its most positive sense — is captivating. The bulk of the music is authentic folk stuff, strong on rhythm and strange modality and — thank goodness — weak on export hokum.

"The orchestra is full of bizarre instruments like the kobsa (a sort of bass fiddle-guitar), the cymbalom (obviously the issue of a marriage between harpsichord and xylophone), and throbbing gypsy violins, all of which are manned by virtuosos who know when to be self-effacing. And when not to, too.

"The pacing of the program is canny. Hysterical feats of choreographic prowess

are surrounded by subdued, delightfully sentimental interludes that feature the orchestra and/or vocalists alone. And the trappings are designed to force attention on its most deserving object: the dancing."

Should you have missed the earlier appearance of the Romanians, you won't want to be neglected again. Many holding reservations for the Bowl engagement happily admit that they are second-timers.



You'll like gin twice as much as you used to.



The Week To Be — At the Bowl

Next week's Hollywood Bowl schedule offers a number of new faces as well as some of the favorite guest artists of the past. On Tuesday, July 26, guest conductor will be Carlos Chavez, distinguished director of the Orquesta Sinfonica de Mexico and a world renowned composer. Under his baton, the Philharmonic Orchestra will perform Chaconne in E Minor — a work composed jointly by Buxtehude and Chavez — Debussy's familiar *La Mer*, and Chavez' own *Sinfonica India* which reflects the Latin rhythms of his country. Guest soloist on this program will be the talented American pianist Gary Graffman; he will play Tchaikovsky's Concerto No. 1 in B flat minor.

On Thursday, July 28, the popular Andre Kostelanetz returns to the Hollywood Bowl podium to conduct an evening of Spanish music, accompanied by the charming American soprano Phyllis Curtin, a star of both the Metropolitan and Vienna State Operas. Miss Curtin will sing excerpts from Falla's opera *La Vida Breve* and the songs *De Los Alamos Vengo* (Rodrigo), *Cantares* (Turina), *Canción al Árbol*, (Ginastera), and *La Morena de mi Copla* (Castellanos). Orchestral selections will include Ravel's *Alborada del Gracioso* and *Bolero*, excerpts from Falla's *The Three-Cornered Hat*, Marquina's *España Cani*, Turina's *La Oración del Torero*, and Chapi's Overture to *La Revoltosa*.

On Friday and Saturday, July 29 and 30, maestro Kostelanetz will present an International Promenade, featuring the Portuguese "Fado" singer Amalia Rodrigues, making her West Coast debut, Japanese xylophonist Yoichi Hiraoka, and guitarists Fontes Rocha, Castro Mota, Raul Filipe Nery, and Joao Manuel Pina.

For Your Information

Pleasure plus convenience — a perfect evening at Hollywood Bowl. You can add to your enjoyment by taking advantage of these services designed for your convenience.

Reserved seats are available at the Bowl ticket office until after intermission. Prices: \$6.00, 5.00, 3.50, 2.50, 2.00 and 1.50; General Admission is \$1.00. A book of 18 General Admission tickets — an \$18 value — may be purchased for just \$15. The tickets are good any night and may be used as scrip in exchange for reserved seats. For more information read "Just The Ticket" in this magazine.

Convenient parking is provided for thousands of cars in lots adjacent to Hollywood Bowl's entrance. You also can reserve parking on the Bowl grounds for \$1.50 per night if you order tickets well in advance.

Convenient bus transportation is offered by the Rapid Transit District. From all over the Los Angeles area, buses marked **Hollywood Bowl** bring you directly to the main ticket gate at the Bowl. Return buses await you at the Highland Avenue entrance. RTD runs a special **Starliner** shuttle service from Hollywood to the Bowl. For more information refer to the RTD page in this magazine or phone 747-4455.

Many Hollywood restaurants cater to Hollywood Bowl patrons. You may dine and park in Hollywood . . . then take a **Yellow Cab** to the Bowl. After the concert, Yellow Cabs are waiting to return you to your car — and you are on your way home, easily and conveniently.

Or **before the concert, enjoy patio dining** — excellent buffet dinners at moderate prices, served in the attractive, canopy-covered Patio at Hollywood Bowl. The Patio Restaurant is open from 5:30 to 8:30 p.m. on Bowl season nights throughout the summer, for your pleasure and convenience.

Or **plan to picnic** — another delightful Hollywood Bowl tradition. Pack your basket and dine alfresco in any of the six garden-like picnic areas. Picnics also may be enjoyed in the Garden, Terrace, and other seating areas.

Lost and Found. All lost articles found on concert nights can be claimed at the Gift Shop the next morning. Unclaimed articles are transferred to the Executive Offices and kept for thirty days. For information, call HO 9-8171.

First aid in case of illness or injury, please report to an usher who will escort you to the Registered Nurse at the First Aid Station.

Enjoy your Hollywood Bowl — plan now to add convenience to the pleasure of music by starlight, for a perfect summer evening.



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Los Angeles Philharmonic Orchestra

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LAWRENCE FOSTER, Assistant Conductor

JAYE RUBANOFF, Manager

JAMES GUTHRIE, Director of Youth Concerts

1st VIOLIN

David Frisina
Concert Master
Varoujan Kodjian
Assistant Concert Master
John Coppin
Otis Igelman
George Kast
Irving Geller
Manuel Newman
Mark Kramer
Glenn Swan
William Heffernan
Albert Karmazyn
Lily Mahler
Myrtle Beach
Tze-Koong Wang
Richard Leshin
Howard Colf

2nd VIOLIN

Harold Dicterow
Principal
Jeanne Aiken
Robert Korda
Jack Gootkin
Clarence Schubring
Fred Broders
Viola Wasterlain
Janet Delancey
Roy Tanabe
Barbara Durant
Charlotte Motley
Kenneth Yerke
Noel Brunet
Olga Mitana
Michael Nutt

VIOLA

Sanford Schonbach
Jan Hlinka
Armand Roth
Samuel Boghossian
Irving Manning
Anita Stein
George Szende
Sidney Fagatt
George Serulnic
Edward Tetzloff
Charles Lorton
Leroy Collins

CELLO

Kurt Reher
Nino Rosso
E. Vance Beach
Edwin Geber
Ray Kelley

Karl Rossner
Phyllis Ross
Wladyslaw Przybyla
Gabriel Jellen
Henry Alberti
Beverly Lauridsen
Don Cole

BASS

Richard Kelley, Sr.
Harold Brown
Elmer Heintzelman
William Torello
Richard D. Kelley, Jr.
Frank Granato
Milton Nadel
Tom Pedrini III
Emilio de Palma
Arni Heiderich

FLUTE

George Drexler
Roland Moritz
Roger Stevens
Louise Di Tullio

PICCOLO

Louise Di Tullio

OBOE

Bert Gassman
Donald Muggerridge
Barbara Winters
William Kosinski

ENGLISH HORN

William Kosinski

CLARINET

Kalman Bloch
Merritt Buxbaum
Michele Bloch
Franklyn Stokes

BASS CLARINET

Franklyn Stokes

E♭ CLARINET

Merritt Buxbaum

BASSOON

Frederick Moritz
Walter Ritchie
David Breidenthal
Fred Dutton

CONTRA BASSOON

Fred Dutton

HORN

Sinclair Lott
Wayne Barrington
Alternate First
Ralph Pyle
George Price
Hyman Markowitz

TRUMPET

Robert Di Vall
Irving Bush
Tom Stevens
Norman Williams

TROMBONE

Robert Marsteller
Byron Peebles
Miles Anderson
Charles Bovingdon

TUBA

Roger Bobo

TYMPANI

William Kraft

PERCUSSION

Walter Goodwin
Charles Delancey
Forrest Clark

HARP

Stanley Chaloupka
Paula Schertzing

PIANO

Shibley Boyes

LIBRARIAN

Sune Johnson

PERSONNEL MGR.

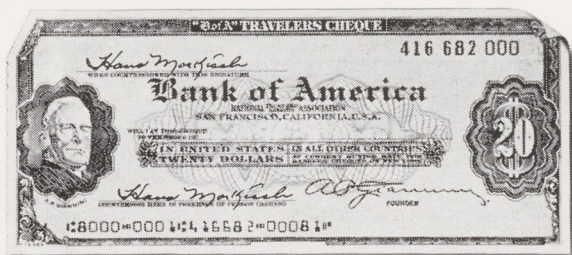
Joseph Fishman

STAGE MANAGER

George Coble



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“And the night shall be
filled with music—”

Henry Wadsworth Longfellow

RICHFIELD